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ertain different political and moral views, different ideals for our mental, emotional, and physical nature, but let us be united in the one effort to render our national life richer, purer and more powerful, by giving to it a National Art.

Let us become art appreciators, judicial and impartial, remaining firm in our respective opinions and yet appreciating all: Fra Angelico, who shed tears of ecstasy while painting his Madonnas, and Jan van Beers to whose sneer nothing is sacred; Rubens, whose source of life and pleasures was inexhaustible, and Blake, who lost himself in the dark realms bordering on insanity; classicism and impressionism, mysticism and naturalism — the colored statuettes of Tanagra and the masterpieces of Michael Angelo, in whose soul raved tempests which, otherwise, only centuries could subdue, and Chinese ivory carvings which took a century of patience to carve; the colossal, fantastic temples of Effra, the Cathedral of Cologne, soaring into the skies, and the boudoir atmosphere of the Rococo style.

Let us endeavor to render our daily surroundings, our costumes, manners and comforts, as decorative as those of the Japanese. In this they are our masters, (though in pictorial art they should learn from us.)

Let us develop a race which may produce a Homer, a Michael Angelo, a Shakespeare, a Rubens or a Beethoven!

Let us prove strong and wise in the adoption of all that is useful in foreign art and the rejection of what is not, produce from the very depths of our national existence an American art and endow it with new ideas and forms, an art so free and mighty, so healthy and impartial, that it will flourish on a moral soil among a population at once uncorrupt and liberal.

Art patronage will accomplish much! Study the age of Ramses II, of Pericles, of Augustus, of Constantine, of Abd el Rahman III, of the Medici, of Francois I, of Genrokou, of Louis Le Grand etc. — what has engraved these periods with golden letters on the purple page of history and made them immortal in the mouths of men, if not the lavish expansion of art under the generous patronage of their sovereigns?

Again, has not the encouragement of art by the French Republic and the Bavarian kings made Paris and Munich the centres of modern art life?

An annual allowance of one million dollars

judiciously employed for a century, and America could claim a National Art.

Onward then, to work! Peter the Great has proved that a national art may be developed by the energetic efforts of one powerful man, how much more then can we create one by our united efforts!

Yet all must lend a helping hand.

I appeal to all painters, sculptors architects, artizans, to throw aside petty cliquism, professional rivalries and mercenary aims. (We have no use for an artist who would discontinue painting on inheriting a fortune.)

I appeal to all American literati to uphold in their writings what has been the great principal of true art at all times.

I appeal to all teachers to weave the lines of beauty into their instruction and thus render it more graceful and easier to grasp.

I appeal to all art patrons to patronize native talents, and to bequeath legacies to the development of American art.

I appeal to all parents and, in particular to all mothers to study art, to infuse into their children the love of beauty during infancy and childhood, so that the desire for beauty may grow up as a necessity with the coming generation and they may find in it a perpetual enjoyment, which will make life more worth living.

I appeal to all with a sense for form and color to discuss art matters as often as possible with their family and friends in order to form a personal opinion and maintain it when the Art Critic's ambition has become a question of national interest.

We may require five, ten, twenty, even fifty years to accomplish this gigantic task. But patience, perseverance, enthusiasm, sincerity and diplomacy will eventually lead us to our goal. Until then the Art Critic will use every occasion to repeat his ceterum censeo: American art must be supported by the government!

With a heartfelt greeting to all art lovers.

C. Sadakch. Hartmann.

HOW THE ART CRITIC'S AMBITION COULD BE REALIZED.

The first step to be taken will be to ascertain what the art lovers of America deem really profitable for the encouragement of American art. This could best be realized by forming a platform,

in which every subscriber would take an active part. After all the proposed questions and suggestions have been commented upon, and the details of the platform and the plan of its execution have at last matured to such a degree that a final resolution is possible, paragraph after paragraph of the platform, in all its various aspects, will be printed and submitted to the shareholders, who will be asked to vote for those ideas which they deem best.

By that time people will have recognized the sincerity and steadfastness of THE ART CRITIC; and liberally patronized, and perhaps backed by some generous art patron, it will change from passiveness into activity.

It will then endeavor to arrange extensive free lecturing tours all over the country, scatter special publications of THE ART CRITIC in 100,000 of copies free all over the country, etc., in short apply every means to render THE ART CRITIC's ambition popular to such an extent that it will become an object of general public interest.

The next step will be to mix into politics, to support the party, most favorable to our plans, to help in electing art loving candidates at each presidential election for representatives at Washington; this once accomplished, to persevere from presidency to presidency, until, with shrewd diplomacy and sublime enthusiasm combined, the great Art Bill is passed and we have a Secretary of Fine Arts and an annual allowance from the government.

HOW AN AMERICAN ART COULD BE DEVELOPED.

(Suggestions for a Platform).

- I. BY THE ORGANIZATION OF AN ART GUILD.
- II. BY THE ESTABLISHMENT OF THREE GREAT ART INSTITUTIONS.

The Art Guild would endeavor

1. To introduce art education into all public as well as private schools, from the kindergartens to the universities, not, however, as a mechanical and imitative system of study, but as an individual research for the essence of beauty and the different ways of expressing it.

2. To introduce free exhibition halls, so that valuable collections of works of art can be sent from town to town.

3. To influence the press, in particular the daily papers, the great educational power of our country, to employ competent, independent art critics to enlighten the masses.

4. To create everywhere a more artistic atmosphere and a more intimate social intercourse among artists. (The establishment of art taverns like the Allotria in Munich, where the artists can be in constant intercourse with their colleagues and enjoy all the conveniences of a club with the advantage of more cozy and artistic surroundings, would perhaps be desirable.)

5. To protect the interests of American art and assist it in the administration of all matters of importance, also to engage business agents to secure government work and private orders for competent artists, no matter whether they belong to the Guild or not.

6. To establish a fund for sick and invalid artists, and the widows and children of deceased artists.

The three great art institutions would be

1. A National Art Gallery to represent every American painter, sculptor, architect, or artisan of genuine talent by two or three of his representative masterpieces.

Two annual exhibitions (national events like those of the Salon) to take place with six prizes each, varying from \$1000-\$5000 (the prize pictures not necessarily those chosen to represent the artist in the National Gallery).

Suggestions for the Juries and Hanging Committees of the National Art Gallery:

Juries should consist of artists engaged in as many different branches of art and professing as many different methods as possible in order to assume impartiality of judgment. Art critics and art connoisseurs should also be admitted in the minority. To avoid egotism jurors should be exempt from exhibiting.

Pictures should be hung in a line each canvass separated from its neighbors by a partition, or a space of at least one foot, and if possible, in the manner in which the artist meant his work to be seen. This arrangement would do away with all the mean tricks of which hanging committees are accused.

- II. An Academy of Fine Arts in the vicinity of some large city.

Tuition free to American born or naturalized art students who are able to pass the examination which should be rendered extremely difficult and demand at least several years' preparatory study.

The principal aim of these institutions would be to foster the growth of individualism in art, therefore the instruction would consist of no set course, but merely offer every existing opportunity to develop talent and genius.

The teachers should be chosen from the best